magnificent spectacle of various interesting and useful objects; not merely for a winter garden, which would be a good purpose, and which might be combined with other uses more closely connected with the furtherance of art and industry, fine taste and good feeling, to which henceforth the building ought to be consecrated." It is not likely that our correspondent's wish will be gratified. There is every reason to believe that the building must come down.

## AN INDUSTRIAL ART MUSEUM—STUDY OF DESIGN.

We are now arrived at the conclusion of the Exhibition: the order has gone forth for its close: the costly and wonderful works of art, the unpresuming objects that aim only at utility, and the stores of nature's treasures, whether from the bowels or the face of mother earth, will be scattered to the several sources from whence they came, unless a timely effort is made to arrest their total dispersion, and by a judicious choice of the purest and most instructive examples to form a centre for an "Industrial Art Museum," which, in this manufacturing country, is imperatively called for: many reasons may be urged in favour of this, and if you think the following ideas and proposals worthy of consideration, I shall be glad if you will give them utterance through the pages of your excellent publication.

In the first place it is admitted on all hands that the excellence of our machinery and handicraftsmen places us as a manufacturing country above all competition; but though the body is there the soul is wanting. High art and pure taste are not our distinguishing features: we have made great advances within the past few years, but means are now at our disposal to make them far more rapidly, and with a surer aim: the suggestions that I would offer are as follows:—

The Royal Commission will have a handsome surplus, which, according to the terms of their charter, they are bound to dispense in furtherance of the objects of the Exhibition, viz., the "advancement of art in relation to manufactures." Now, our manufactures standing as they do, unimpeachable in point of durability, of cheapness, and of utility, it may be asked why the necessity for art and taste? The answer is simple. As enlightenment is daily on the increase, our taste should increase in like proportion, or we suffer in proportion to our defects. I will give two illustrations only to maintain the truth of my position: Paris and Vienna surpass us in shawl manufacture: Paisley wants only art and taste to excel and overcome both. Spitalfields, for its excellence of manufacture, is unsurpassed; but Lyons would quail before an importation of exquisite taste and pure art, such as the educated ornamental artist alone could bestow. The question then arises, how is pure art, the gifted genius of the brain, to be bowed down and wedded to the more ignoble pursuits of trade? I answer thus: let the Royal Commission purchase, with their surplus, the gems of the Exhibition. Considered in regard to their teachable qualities, let them present these to the nation as a "Museum of Industrial Art," to be classified and arranged for constant and continuous reference, so as to make 1851 our starting point in ornamental art: then let the nation respond to the gift by erecting a building for its reception; and, in order to wed art to manufacture, bring the School of Design under the same roof. And yet still more to further this happy union, let the building be in the immediate proximity of and connected with the British Museum, and thus bring before the mind of the student by a constant and close comparison, the excellence of 1851 with the far exceeding superiority, simplicity, and elegance of design of the Egyptian, the Grecian, the Etruscan, the Augustan, and the Raffaellesque ages. The advantages of the comparison will be obvious and need no illustration. This we assume, then, as our starting point: the puerilities of our day will sink before the grandeur of antiquity, and thus a purer taste and a more noble art will be breathed into our efforts. We shall contemplate the wonders of antiquity as wonders to be equalled, perhaps surpassed (who knows), but the contemplation of them in juxtaposition with our own best efforts will open our eyes to our infinite shortcomings, and as we are so far before ancient nations in our social and intellectual position, why may we not hope to excel them in art also?

Assuming, then, the collection obtained, the building erected, the British Museum available for contemporaneous study, there remains now but the direction of the studies of the school of design in the channel above indicated, and here the happiest results should ensue. The study of design in this country is little understood: it is imagined that a youth is completely educated if he can make a new pattern stove, or draw a wall paper that shall catch the public eye and command a sale for the happy proprietor, who pays the fortunate youth a few pounds for his drawing, or plagiarism, as the case may be; but thinking persons will agree both draughtsmen and manufacturers are in fault, the one by neglecting his studies for the sake of a temporary reward, and the other by encouraging a low class of taste to the eventual detriment of his trade. To avoid all this, a rigid course of study in the new College or School of Design should be enforced: those only should be admitted to the college who would pledge themselves to complete the course of study. Degrees should be granted, and if funds were obtainable, professorships appointed: this refers to the head school or "college." I will barely indicate the field to which the studies may be directed. Wall decoration embracing the fullest treatment of historical and scriptural subjects, arabesques of flowers, fruit, animals, &c., glass painting, architectural design, sculpture, that should range from the colossal group or the decorative panel to the delicate fretwork of the goldsmith, or the fragile beauties of the potter, metal work, wood-carving, &c. *ad infinitum*, treated in each case as a branch of art study, and not in any case prostituted to the mechanical requirements of trade. A pure design lives for ever. If the mechanical deficiencies of one age do not meet the requirements of the design, the next age will supply them. Art must not be prostituted to meet the demands of the day, but the manufacturer, like Prometheus, must import art into his workshop to breathe fire into the clay and to bend the pliant metal into nature's breathing forms. In the present day the architect, empowered to erect a noble building on which money to an unlimited amount is expended, bestows the usual modicum of classical columns to the exterior after some well known antique model: the windows are after Bramante or Sansovino: the terminating cornice is made up of the well-known ovolo, dentils, modillions, corona, and cyma; and then to turn to the interior, after a panelled marble entrance hall his ingenuity ends, with walls in neutral tints, a plaster cornice and plaster panelled ceiling: he then hands over his charge to the upholsterer. But in the days that we would hope to see, might not the architect and professor of ornamental *British* art go hand in hand, not blindly tracing from illustrated books, but looking to the wide, diversified field of nature, guided as they would be by a long and arduous course of study of the examples of antiquity, to discard the false and grasp the beautiful, and so to present in such original form as the giants of old would have been proud to acknowledge. I would ask, is it possible to find in ancient Rome two examples of any order that shall be the same in all their details of column and entablature? An architect in those days had not dared erect his composition twice: if not then, why now? Is taste less subtile? and if superior to them in our intellectual and social advancement, why are we content with inferiority in this? Let us, then, reform, and taking 1851 as our starting-point, erect our college of design, into which let us admit those who are prepared to give a five years' daily study or a ten years' evening study, and in this college let them be educated in an enlarged course of high art without reference to any mechanical contrivance. The art once obtained, the graduates or professors, as their talents would qualify them, would be a direct means of infusing a higher standard and aim into the meaningless demonstrations of the day.

And now a few words with regard to the provincial schools. The Birmingham school is a school of metal work, the Manchester school of textile fabrics, and so on; but in laying down this general rule, a high class of art must be taught to bear upon special manufacture, and in any case which may arise of superior talent in either province, power should be given, by means of visiting inspectors, to draught off such talented students to the province most suited to their particular gift; or if genius was displayed of an unusual character, then to the head college, which should have a certain number of exhibitionerships to be allotted and *competed for* yearly. Thus have I sketched out what, in my opinion, would be a means of bringing a high order of art to bear immediately upon the industrial manufacturing interests of the kingdom, and though my subject is not nearly yet your patience and space must be by this time fully exhausted by

E. I.

## THE ARCHITECTURE OF ROME.*

The architecture of ancient Rome affords little scope for æsthetical inquiry. The Corinthian order, which the Romans had the merit of developing, was only a highly ornamented Ionic, and exhibited no such radical difference from the pure Greek Ionic as was visible between this and the Greek Doric. This difference we were the first to investigate. The merits or rather the demerits of Roman architecture, as a fine art, have been summed up by Mr. Hope with a completeness which has left little further to be said upon the subject. We must borrow largely from his chapter on the Roman style, as a necessary preparation for an analysis of the art of the Renaissance, which, though full of error and barbarism, really was an art, having certain comprehensible and consistent artistic principles. These it will be worth our while to understand, if it be only that we may succeed in avoiding them.

The whole system of Greek architecture was developed from the mechanical principle of the upright post and horizontal lintel. This was the constructive principle of the wooden hut, from which the stone temple was, beyond all question, directly derived; and this continued to be the constructive principle as well as the external form of the Greek temple to the last. Every member of Greek architecture, although so selected and modified as to form a part of a wonderfully elaborate and perfect expression of balanced power of support and gravitation, was referable to its constructive antitype; and the artistic excellence of every detail was so far dependent upon this system of construction, that, although the forms might remain under different constructive conditions, they could remain only as a beautiful body remains when the life is gone,—their beauty producing a revolting sense of anomaly and falsehood, and doomed to further corruption and utter dissolution. The Romans, upon the discovery of the marvellous capacities of the arch, very rightly abandoned the Greek constructive system; but they most ignorantly retained, as far as possible, the Greek forms. In Greek architecture the column was the principal supporting member, the wall officiating chiefly as a mere veil to the interior: hence the column had a right to the position and decorations which made it the most conspicuous feature of the building. The Roman arched roof required a continuous wall of great power for its support, and columns, except in the case of an advanced porch, like that which faces the Pantheon, became superfluous. They continued, however, to be used as plentifully as if they had been as useful as ever; and their conspicuousness was increased rather than diminished by the addition of pedestals and by the new method of treatment which was called for by the mere fact of their comparative inutility. "Frequently," says Mr. Hope, "as in the triumphal arches of the Emperors, the pedestal became so lofty, that, instead of raising the columns on a sort of cothurnus, it lifted them on a positive attic, and not only cut

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